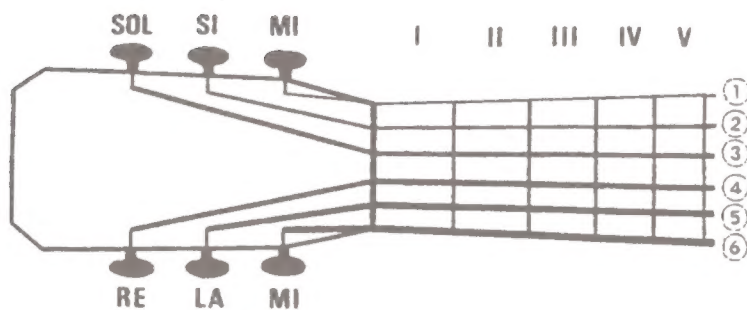
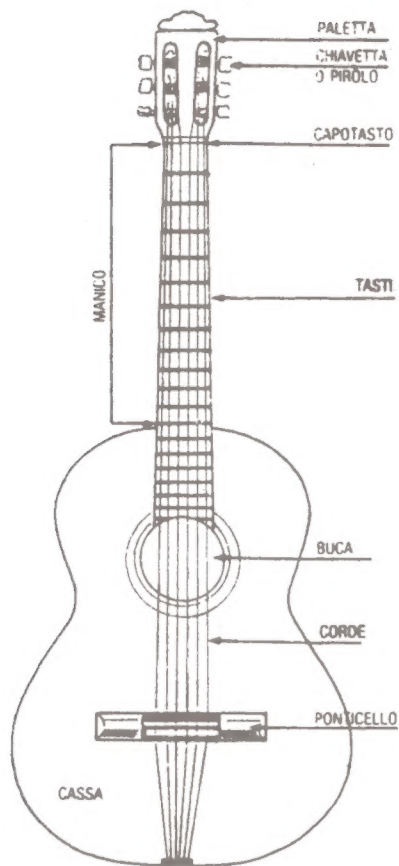


## LA CHITARRA



## LE CORDE

Sono sei e di diverso spessore. La prima, la più sottile, è il **cantino** o **prima corda**.  
 La seconda è il **Si**  
 La terza è il **Sol**  
 La quarta è il **Re**  
 La quinta è il **La**  
 La sesta è il **Mi** (la più grossa)

Il **cantino** o **prima corda**, nella posizione per suonare risulta in basso; gli allievi perciò si abituino a contare le corde dal basso, come i piani di una casa.

La tastiera della chitarra è divisa da sbarrette; ogni spazio tra le sbarrette è un tasto. Su questi tasti vengono pigiate le corde per la formazione degli accordi. Le note sulla chitarra si producono con la corda libera e con la corda premuta sul tasto.

Per ottenere il suono dalla corda premuta bisogna che la corda sia ben pigiata sul tasto con un dito della mano sinistra e toccata contemporaneamente presso la buca con un dito della destra o con il **plettro** o **stecca**.

### FUNZIONI DELLA MANO SINISTRA SULLA CHITARRA

Per consuetudine si assegna un numero ad ogni dito.

Al dito indice corrisponde il n. 1

Al medio il n. 2

All'anulare il n. 3

e al mignolo il n. 4

Il pollice serve solo come appoggio.



## MODO DI USARE IL PRONTUARIO DEGLI ACCORDI

Per ogni accordo che compare nel metodo abbiamo riprodotto lo schema delle sei corde contrassegnando con puntini neri il posto in cui, per realizzarlo, debbono essere premute le dita della mano sinistra.

I numeri a fianco dello schema indicano le dita da usare e cioè:

**1 = INDICE**

**2 = MEDIO**

**3 = ANULARE**

**4 = MIGNOLO**

Il cerchietto bianco significa **corda vuota** il cui suono concorre alla formazione dell'accordo senza che sia premuta.

Le corde che non recano alcun segno, **non vanno suonate**.

Quando un dito deve premere più corde contemporaneamente, dicesi **BARRÉ**.

Si chiama **Barré o capotasto** la pressione del dito **indice** disteso su tutte le corde dello stesso tasto. È di particolare difficoltà, e solo un lungo esercizio può portare alla sua esecuzione.

Si chiama invece **Piccolo barré** la pressione del dito **indice** disteso su alcune corde dello stesso tasto. È meno difficile del barré, ma presenta ugualmente una certa difficoltà.

## MODO DI USARE IL PRONTUARIO DEGLI ACCORDI PER GLI STRUMENTI A TASTIERA

Per indicare gli accordi da realizzare sul pianoforte, sull'organo o su ogni altra tastiera, abbiamo riprodotto lo schema della tastiera segnando con dei puntini i tasti da battere (bianchi sui tasti neri, neri su quelli bianchi).

Lo schema si riferisce alla mano sinistra e la numerazione corrispondente alle dita da usare è la seguente:

**1 = POLLICE**

**2 = INDICE**

**3 = MEDIO**

**4 = ANULARE**

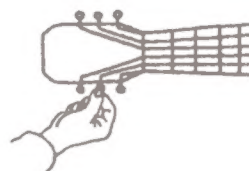
**5 = MIGNOLO**

Per la mano destra la numerazione è la stessa; chiaramente per iniziare la formazione di un accordo si partirà con il pollice (dito 1) e non con il mignolo come avviene per la mano sinistra.

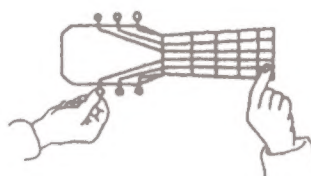
## ACCORDATURA DELLA CHITARRA

La chitarra può essere suonata se emette a corde libere i suoni **mi, si, sol, re, la, mi**. Accordatura significa produzione di questi suoni, ottenuti avvitando i piroli che mettono in tensione le corde. Occorre procurarsi un piccolo strumento, il **corista**, che emette la nota **LA**.

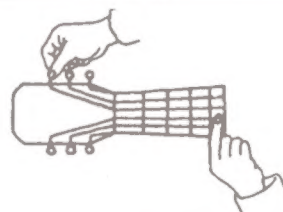
Usando il corista o il diapason, corrispondenti alla nota **LA**, si accorda prima di tutto la 5ª corda (**LA**).



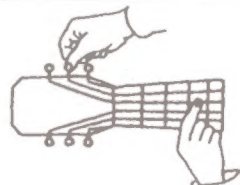
Premendo il 5° capotasto di tale corda (5° spazio definito dalle due striscioline di metallo), si ottiene il **RE**, con il quale si accorda la 4ª corda (**RE**).



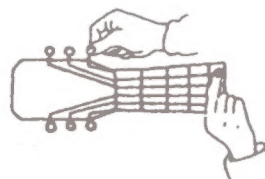
Premendo il 5° capotasto del **RE** (sulla 4ª corda), si ottiene il **SOL**, con il quale si accorda la 3ª corda (**SOL**).



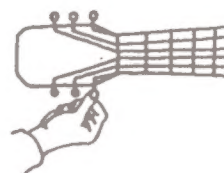
Il 4° capotasto del **SOL** (sulla 3ª corda) ci dà il **SI**, con il quale si accorda la 2ª corda (**SI**).



Premendo il 5° capotasto del **SI** (sulla 2ª corda) avremo il **MI** con il quale accorderemo la 1ª corda (**MI**).



Con la 1ª corda (**MI** alto) si accorda la 6ª corda (**MI** basso).



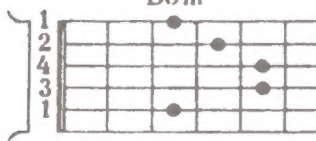
## DO

## Accordi in tutte le tonalità

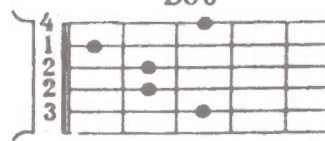
Do magg



Do m



Do 6



Do magg



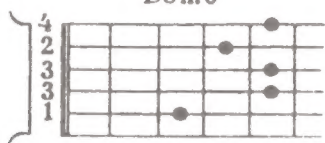
Do m



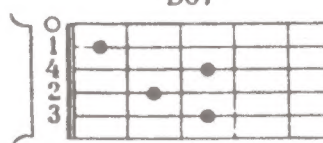
Do 6



Do m6



Do 7



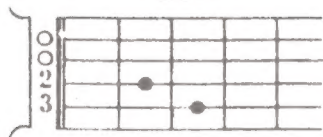
Do m6



Do 7



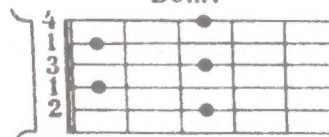
Do 7+



Do 7/5+



Do m7



Do 7+



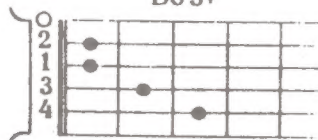
Do 7/5+



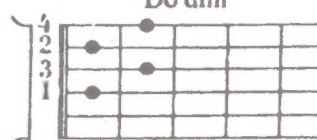
Do m7



Do 5+



Do dim



Do 5+



Do dim



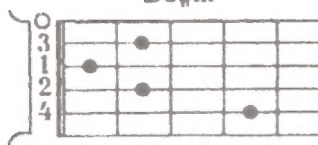


# RE $\flat$

Re $\flat$  magg



Re $\flat$  m  
Do $\sharp$  m



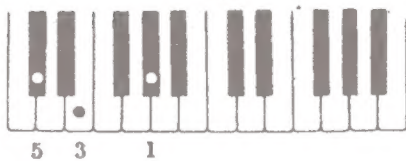
Re $\flat$  6



Re $\flat$  magg



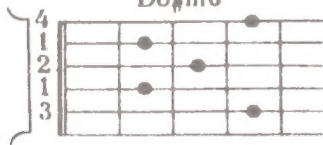
Re $\flat$  m  
Do $\sharp$  m



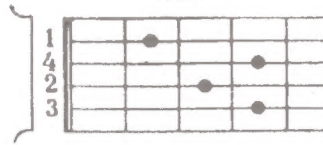
Re $\flat$  6



Re $\flat$  m 6  
Do $\sharp$  m 6



Re $\flat$  7



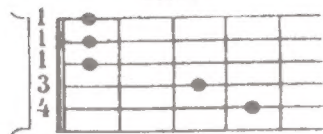
Re $\flat$  m 6  
Do $\sharp$  m 6



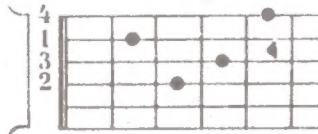
Re $\flat$  7



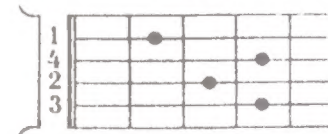
Re $\flat$  7+



Re $\flat$  7/5+



Re $\flat$  7



Re $\flat$  7+



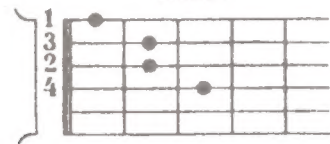
Re $\flat$  7/5+



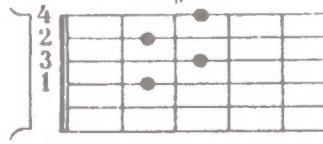
Re $\flat$  7



Re $\flat$  5+



Re $\flat$  dim  
Do $\sharp$  dim



Re $\flat$  5+

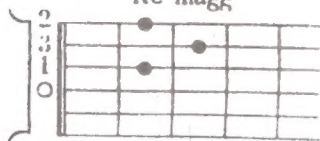


Re $\flat$  dim  
Do $\sharp$  dim

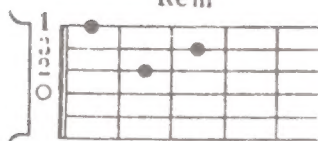


# RE

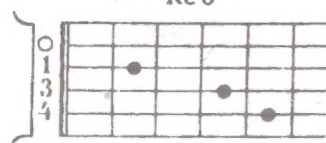
Re magg



Re m



Re 6



Re magg



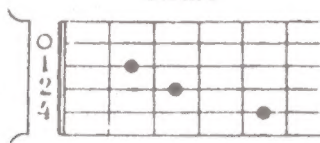
Re m



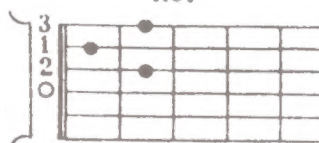
Re 6



Re m 6



Re 7



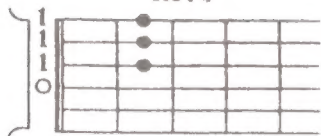
Re m 6



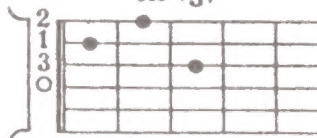
Re 7



Re 7+



Re 7/5+



Re m 7



Re 7+



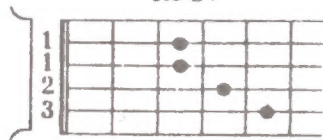
Re 7/5+



Re m 7



Re 5+



Re dim



Re 5+

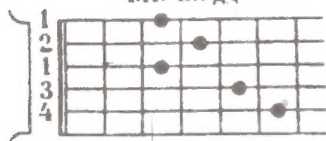


Re dim



# Mib

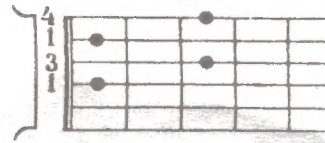
Mib magg



Mibm



Mib6



Mib magg



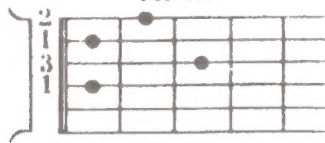
Mibm



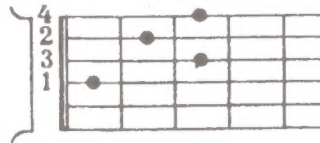
Mib6



Mibm6



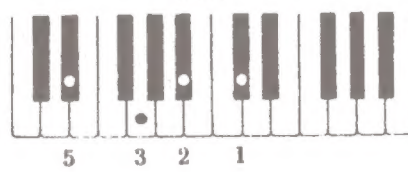
Mib7



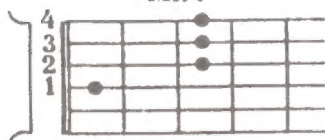
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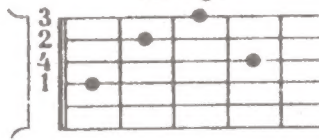
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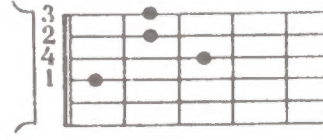
Mib7+



Mib7/5+



Mibm7



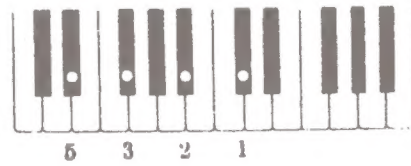
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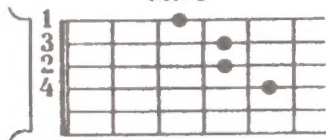
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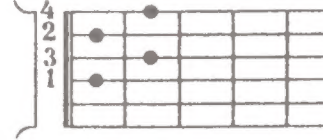
Mibm7



Mib5+



Mib dim



Mib5+



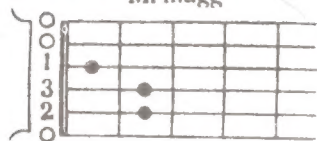
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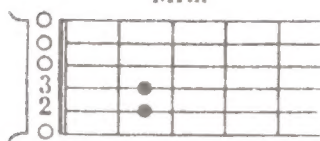


# MI

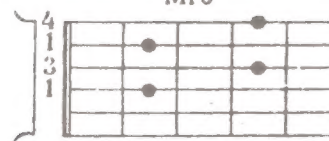
Mi magg



Mim



Mi 6



Mi magg



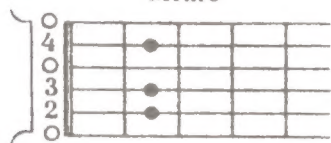
Mim



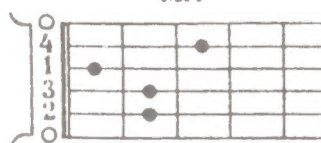
Mi 6



Mim6



Mi 7



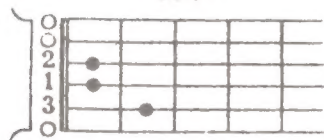
Mim6



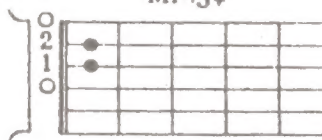
Mi 7



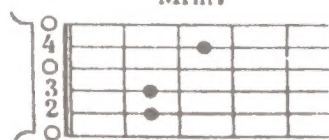
Mi 7+



Mi 7/5+



Mim 7



Mi 7+



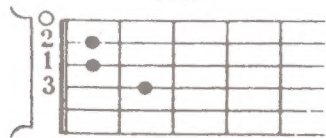
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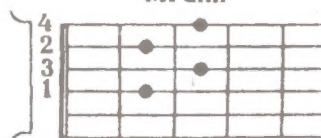
Mim 7



Mi 5+



Mi dim



Mi 5+

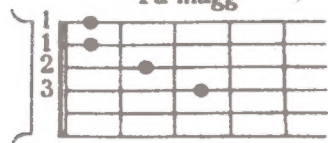


Mi dim

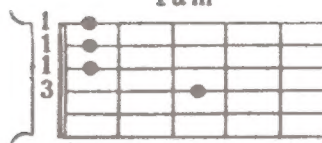


# FA

Fa magg



Fa m



Fa 6



Fa magg



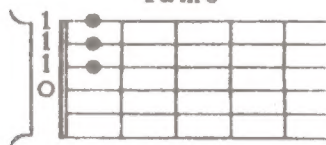
Fa m



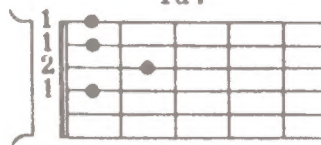
Fa 6



Fa m 6



Fa 7



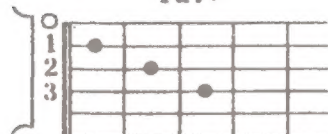
Fa m 6



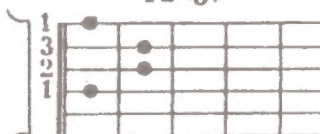
Fa 7



Fa 7+



Fa 7/5+



Fa m 7



Fa 7+



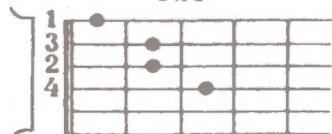
Fa 7/5+



Fa m 7



Fa 5+



Fa dim



Fa 5+

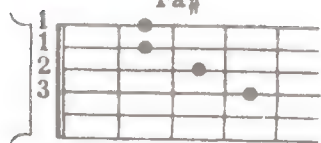


Fa dim

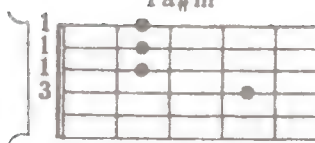




Solb  
Fa#



Solbm  
Fa#m



Solb6



Solb  
Fa#



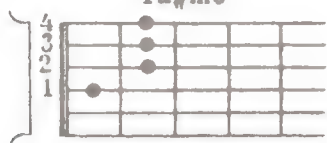
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Fa#m



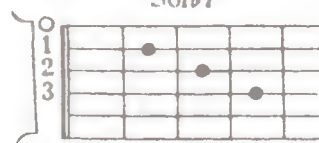
Solb6



Solbm6  
Fa#m6



Solb7



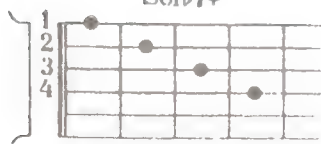
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Fa#m6



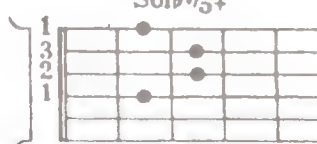
Solb7



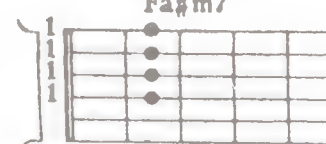
Solb7+



Solb7/5+



Solbm7  
Fa#m7



Solb7+



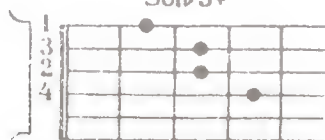
Solb7/5+



Solbm7  
Fa#m7



Solb5+



Solb dim



Solb5+



Solb dim





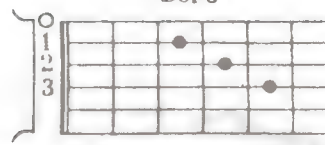
Sol magg



Sol m



Sol 6



Sol magg



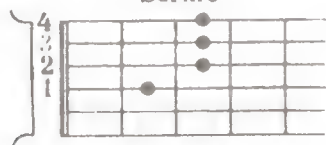
Sol m



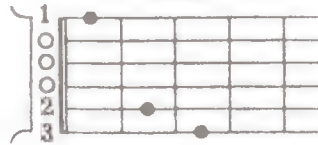
Sol 6



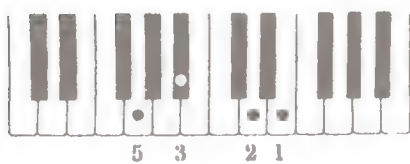
Sol m6



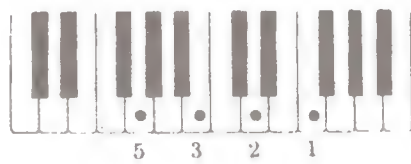
Sol7



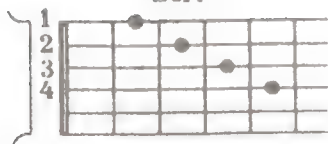
Sol m6



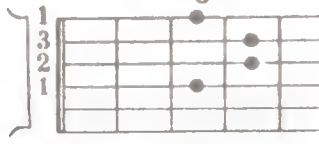
Sol7



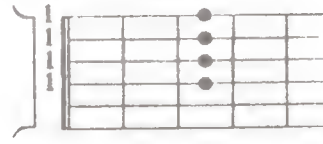
Sol7+



Sol7/5+



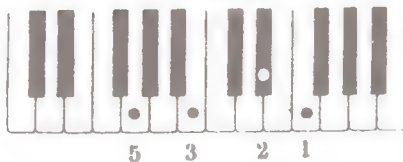
Sol m7



Sol7+



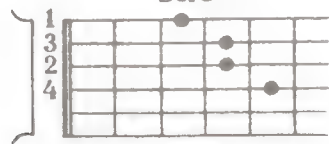
Sol7/5+



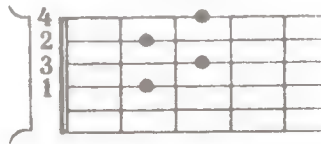
Sol m7



Sol5+



Sol dim



Sol5+



Sol dim







Lab magg

Labm  
Sol#m

Lab6

Lab magg

Labm  
Sol#m

Lab6

Labm6  
Sol#m6

Lab7

Labm6  
Sol#m6

Lab7

Lab7+

Lab7/5+

Labm7  
Sol#m7

Lab7+

Lab7/5+

Labm7  
Sol#m7

Lab5+

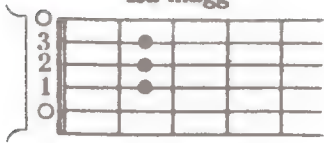
Lab dim

Lab5+

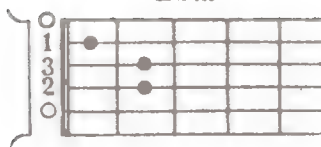
Lab dim



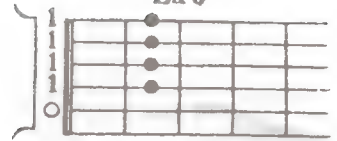
La magg



La m



La 6



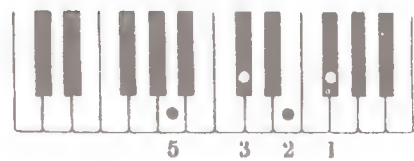
La magg



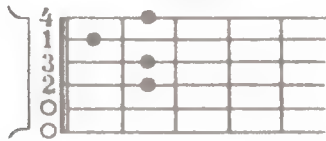
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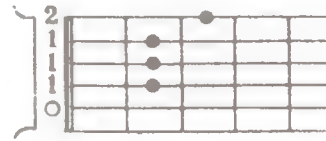
La 6



La m6



La 7



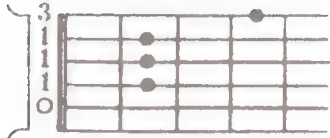
La m6



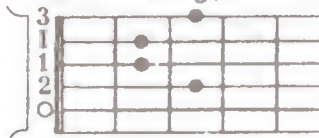
La 7



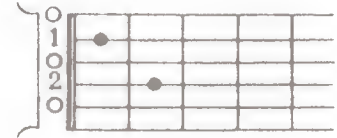
La 7+



La 7/5+



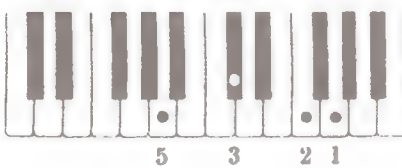
La m7



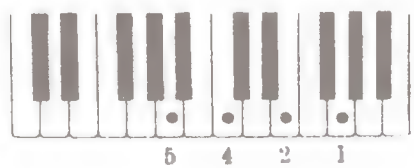
La 7+



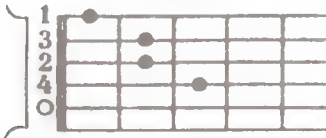
La 7/5+



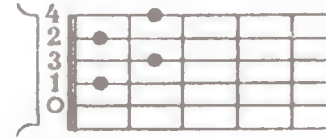
La m7



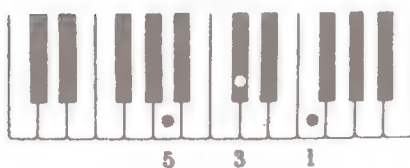
La 5+



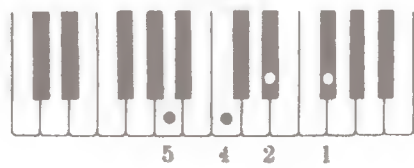
La dim

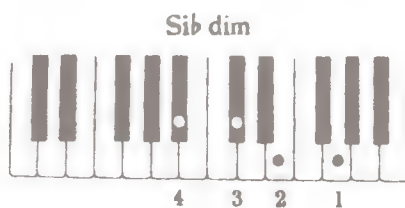
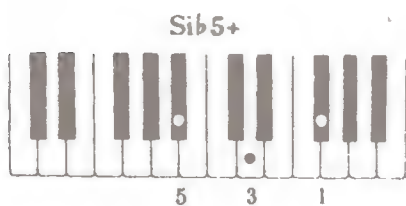
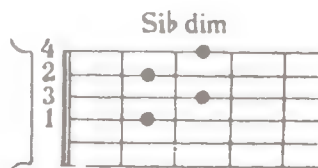
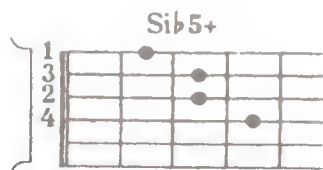
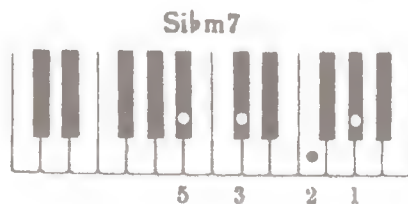
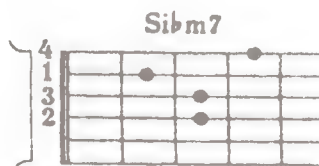
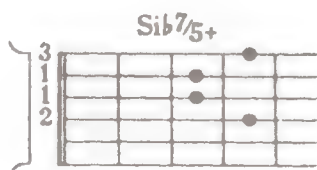
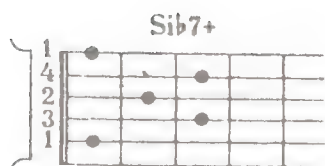
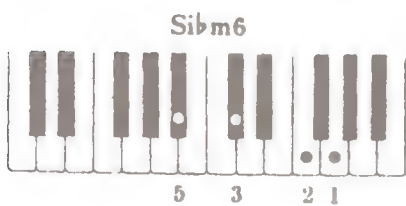
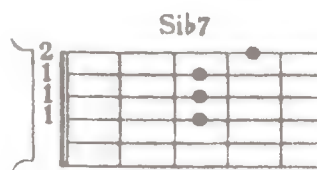
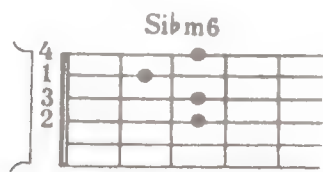
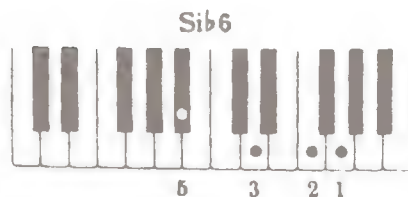
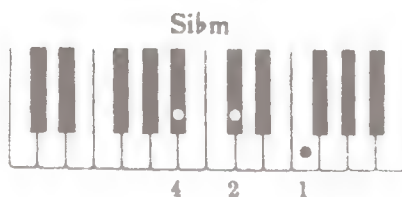
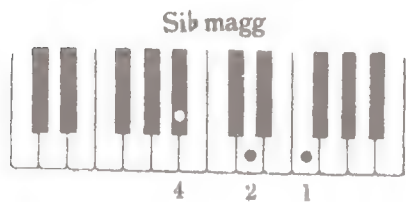
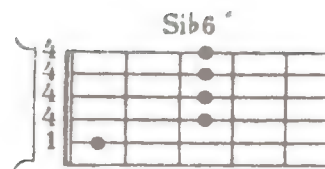
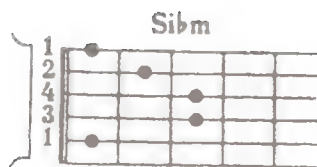
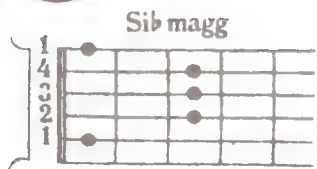


La 5+



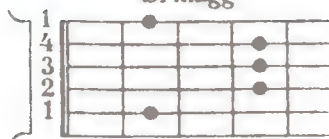
La dim



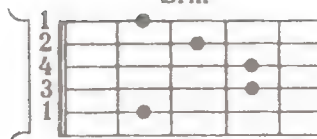




Si magg



Sim



Si6



Si magg



Sim



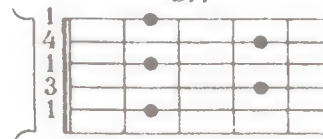
Si6



Sim6



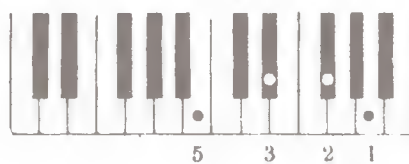
Si7



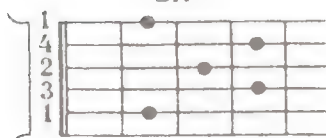
Sim6



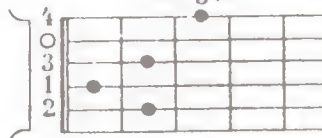
Si7



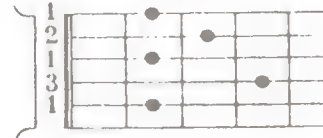
Si7+



Si7/5+



Sim7



Si7+



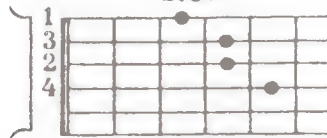
Si7/5+



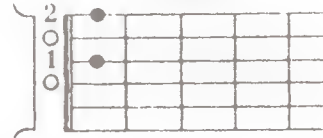
Sim7



Si5+



Si dim



Si5+



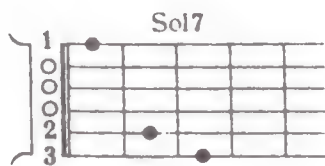
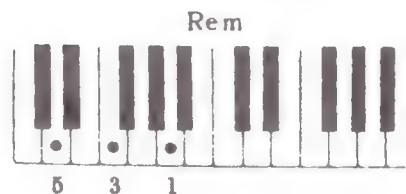
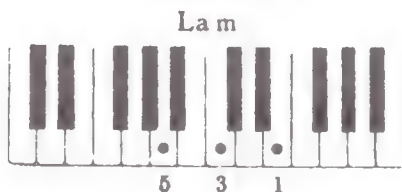
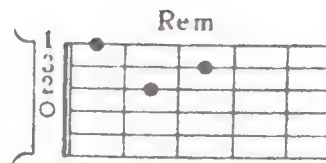
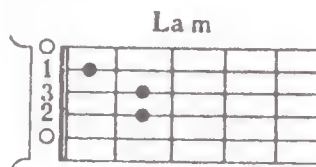
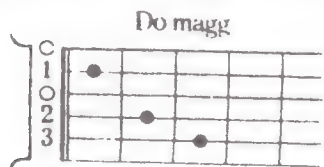
Si dim



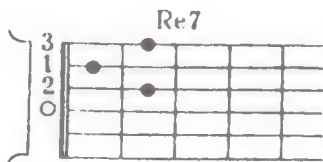
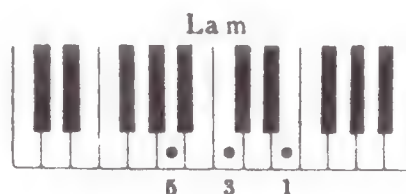
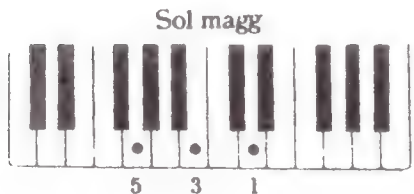
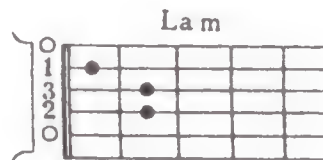
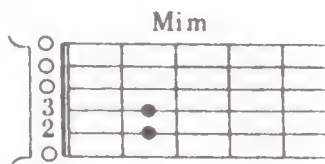


## Giri armonici in tutti i toni

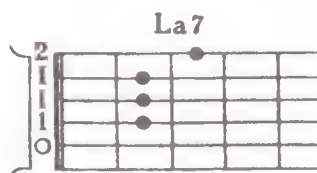
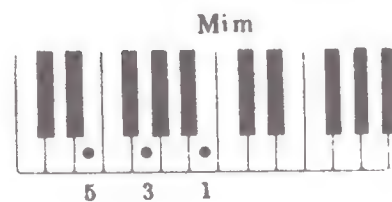
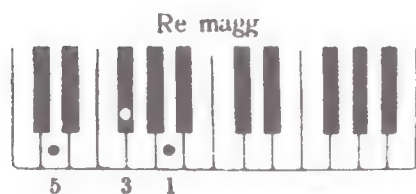
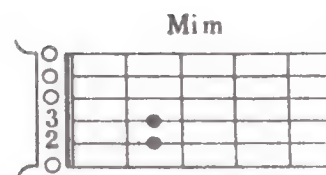
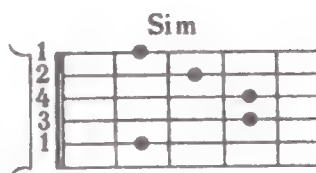
### Giro di DO (Do - La m - Re m - Sol 7)



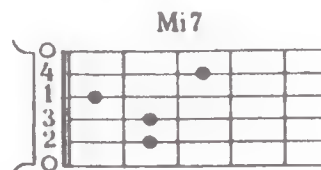
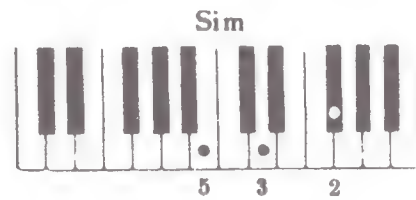
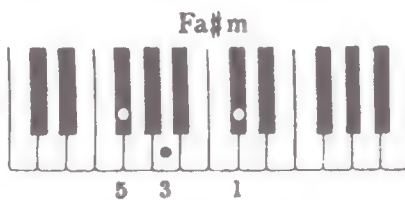
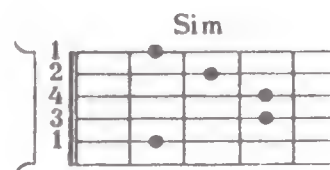
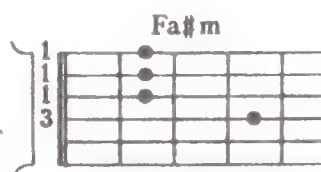
### Giro di SOL (Sol - Mi m - La m - Re 7)



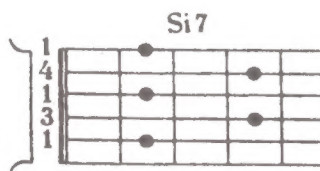
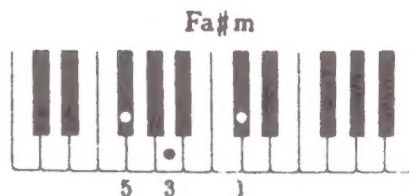
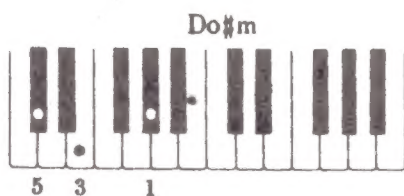
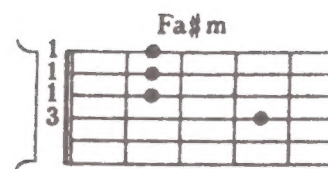
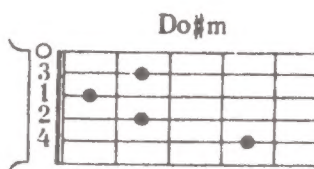
## Giro di RE (Re - Si m - Mi m - La 7)



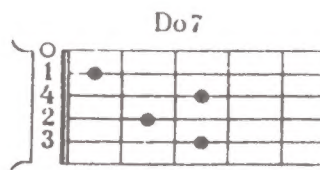
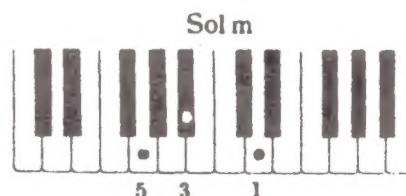
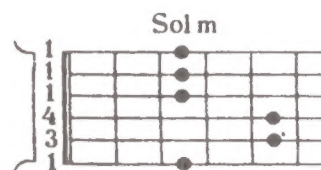
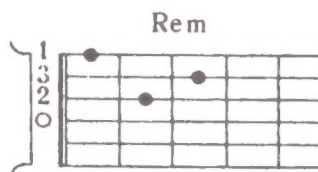
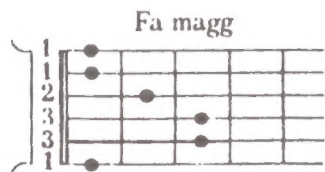
## Giro di LA (La - Fa# m - Si m - Mi 7)



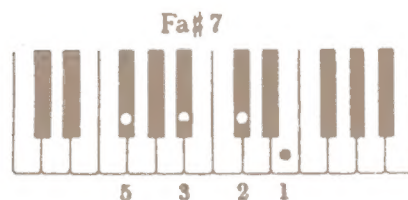
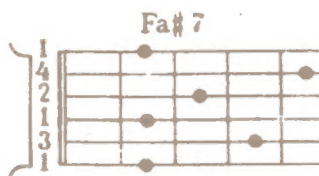
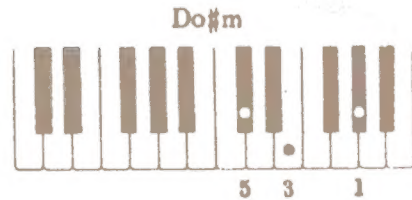
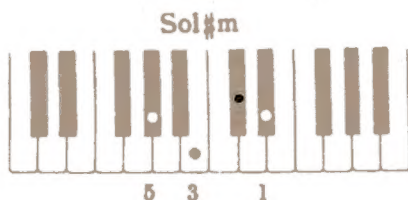
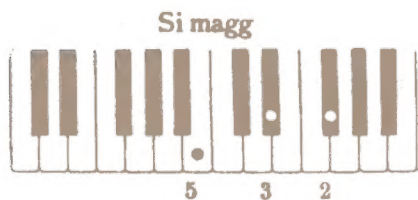
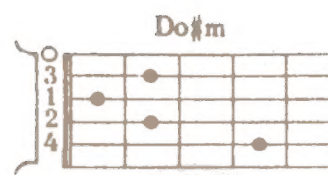
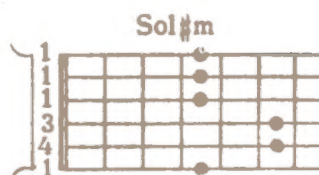
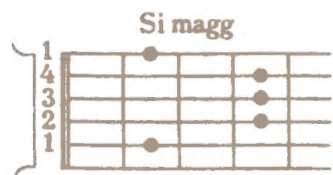
## Giro di MI (Mi - Do#m - Fa#m - Si7)



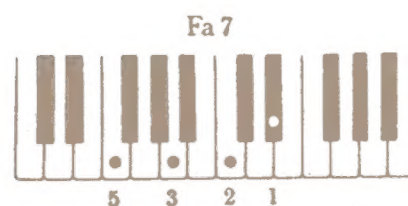
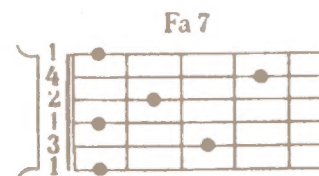
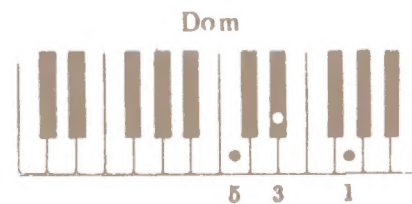
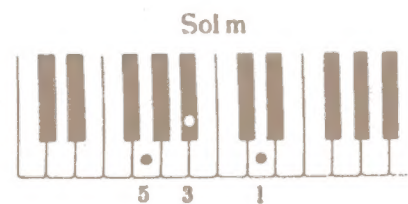
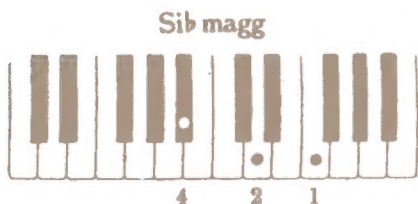
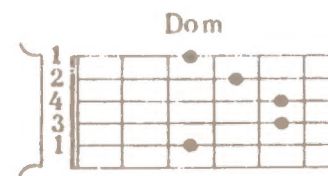
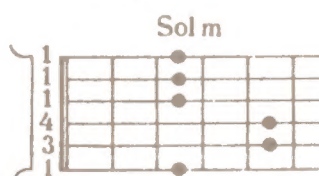
## Giro di FA (Fa - Rem - Solm - Do7)



## Giro di SI (Si - Sol#m - Do#m - Fa#7)



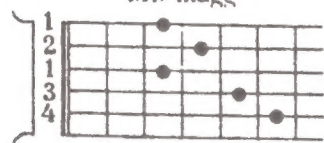
## Giro di SIb (Sib - Solm - Dom - Fa7)



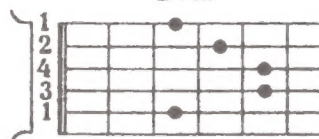


## Giro di MI $\flat$ (Mi $\flat$ - Do m - Fa m - Si $\flat$ 7)

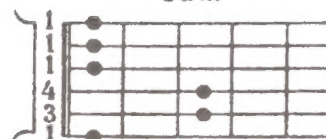
Mi $\flat$  magg



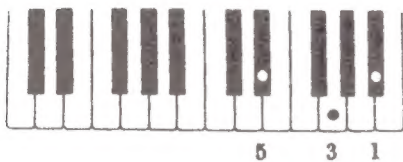
Dom



Fa m



Mi $\flat$  magg



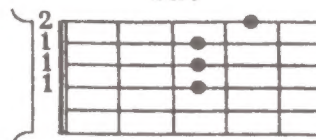
Dom



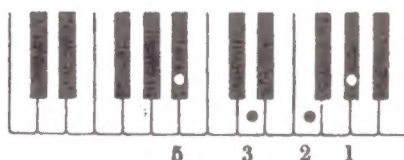
Fa m



Si $\flat$  7

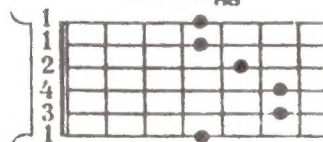


Si $\flat$  7

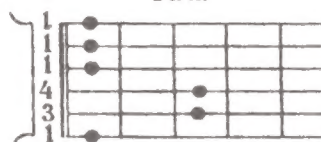


## Giro in LA $\flat$ (La $\flat$ - Fa m - Si $\flat$ m - Mi $\flat$ 7)

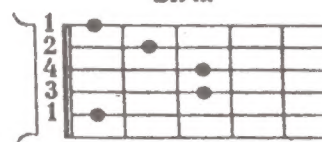
La $\flat$  magg



Fa m



Si $\flat$  m



La $\flat$  magg



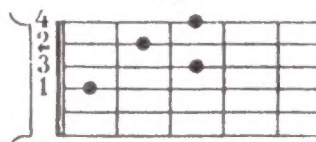
Fa m



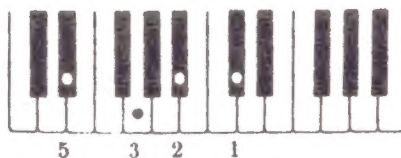
Si $\flat$  m



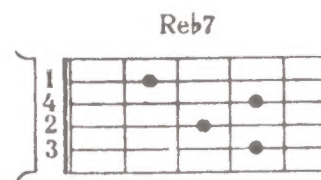
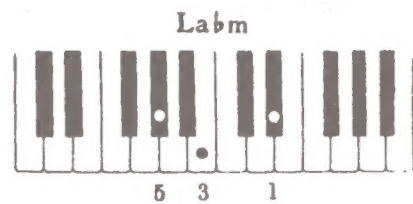
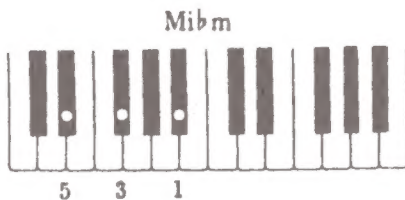
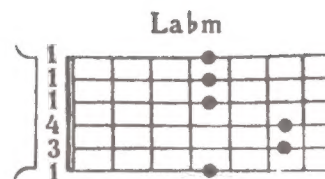
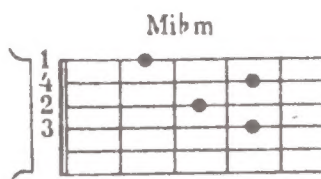
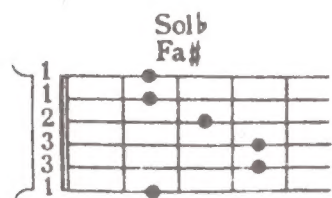
Mi $\flat$  7



Mi $\flat$  7



# Giro di SOL $\flat$ (Sol $\flat$ (Fa $\sharp$ ) - Mi $\flat$ m - La $\flat$ m - Re $\flat$ 7)



## Giro di RE $\flat$ (Re $\flat$ - Si $\flat$ m - Mi $\flat$ m - La $\flat$ 7)

